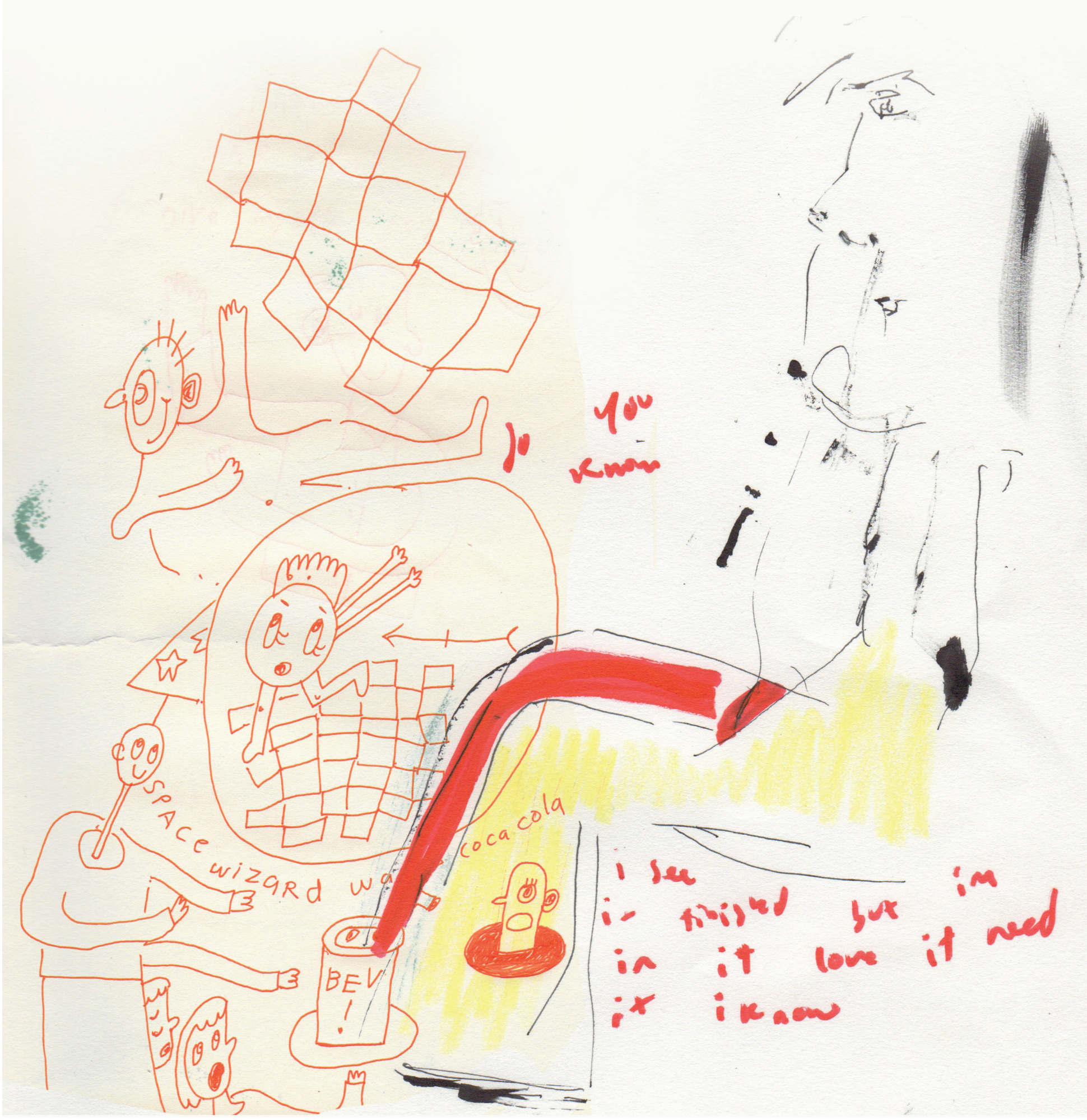
AdHoc19



LETTER FROM THE EDITORS

In AdHoc issue 19, we explore music as a social act. Speaking to Emilie Friedlander, Pharmakon's Margaret Chardiet explains the importance of audience engagement in her live shows, and how that sensibility informed her new record, *Contact*. Cleo Tucker and Harmony Tividad of Girlpool—who also have a new record, *Powerplant*, in the works—unpack the role of person-to-person connectivity in their music. In conversation with Hand Habits' Meg Duffy, they discuss their closeness as an artistic and social unit, and how introducing new people into the Girlpool live band was almost as tricky as opening up a romantic relationship. Both Pharmakon and Girlpool articulate reasons for making art that move beyond personal expression or gratification, and into something more inclusive.

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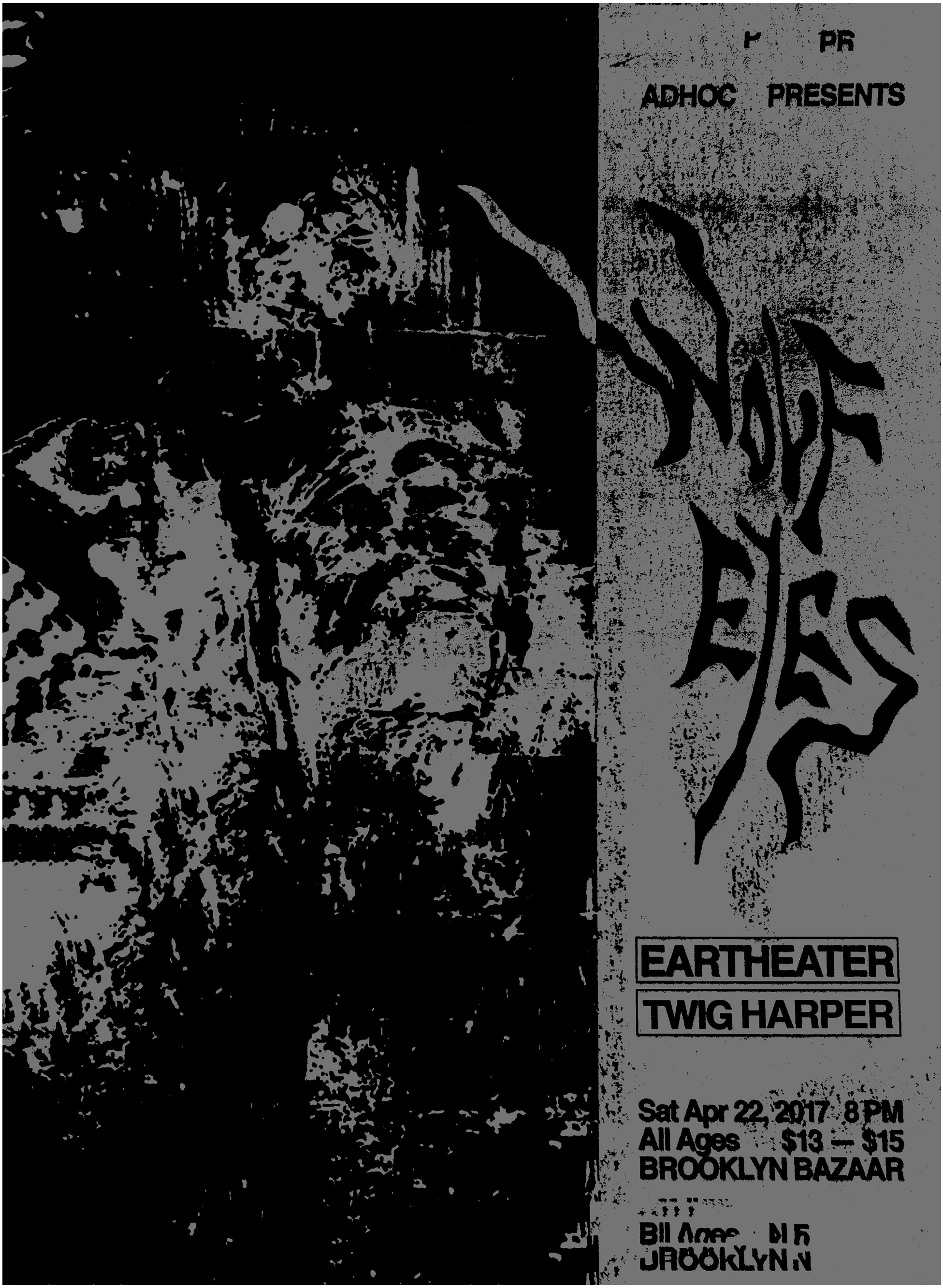
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Contributors

Girlpool is a Los Angeles-based band whose founding members, Cleo Tucker and Harmony Tividad, made the collage that appears on this issue's cover.

Meg Duffy is a Los Angeles-based musician who performs under the name Hand Habits; her album, *Wildly Idle (Humble Before the Void)*, is out now via Woodsist. Meg interviewed Cleo and Harmony for this issue.

Leesh Adamerovich is a Brooklyn-based illustrator who enjoys collaborating with musicians. Her work is influenced by '70s music, animation, and quiet moments, and she made the illustrations for this issue.


ADHOC PRESENTS
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BROOKLYN BAZAAR

GIRLPOOL ON BEING GIRLPOOL

BY MEG DUFFY

“IT’S A GIANT COLLABORATION OF FEELING.”



Illustration: Leesh Adamerovich

About two years ago, I was eating a meal inside a festival’s hospitality tent somewhere in the Netherlands. I remember being very psychedelically tired from a drive with the Kevin Morby crew—it was around two weeks deep into a tour. I have no recollection of playing a set that day.

While eating bread soaked in some sort of chicken juice and noticing the conversations around me, I spied a tall redhead bopping around the cutlery zone with a blue-haired accomplice. I admired their fashion. I recognized them both but couldn’t remember from where.

To my surprise, the two sat down at my table! Soon I learned that they were Cleo Tucker and Harmony Tividad, aka Girlpool. We had many mutual friends back on the East Coast. I didn’t catch their set at the festival, but during our time there, our crews merged. We climbed a jungle gym, ate delicious Belgian waffles and ice cream, and talked about jet lag and how strange it was to be at a festival very far from home with so many friends of friends.

Since that day, Cleo and Harm moved back to Los Angeles (where I also live), made a new record called *Powerplant* (that I love), and expanded their live band to include two new collaborators. They also each have one new pair of pants, which I know because recently we all went shopping together. This winter—while I was in a van on tour with my band Hand Habits, and while Cleo and Harm were at their respective homes in LA—we spoke on the phone about friends, feedback, and collaboration.

Meg Duffy: So you guys live in Los Angeles now. What are you doing out there?

Cleo Tucker: We've been rehearsing with the new band; we're gonna go to SxSW and then hopefully have some time to record a ton of music. And then we're gonna hit the road at the end of May for like a month, and then we're gonna go to Europe.

Who is in the new band?

Cleo: It's Miles Wintner from Traps PS on drums, and Stephen Steinbrink on synth and guitar. And then… us.

Are you guys gonna be playing your new songs from *Powerplant* at SxSW?

Cleo: Hell yeah we are.

Are you playing only new songs?

Cleo: No, we'll play a few songs from [our last album,] *Before the World Was Big*.

Do you think that you'll miss playing the old songs when you stop playing them?

Cleo: No.

Are you sick of them?

Harmony Tividad: We just got our fill. Now it's time to play new ones.

What was it like recording with Drew [Fischer, at comp-ny Studios in LA]?

Cleo: Great. He's great—like the perfect amount of hands-off, calm, supportive, and excited. And we did it so fast.

How long did recording take?

Harmony: A week and a half.

But you recorded the *Powerplant* demos yourself, right? Where?

Cleo: I was in New York, and Harmony was in Philly. So I would record my guitar part and sing my vocals, and then ride my bike to the Mega Bog practice space and record the drums. Then I would email them to Harmony, and she would record bass parts and her vocals.

You haven't really toured with the full band yet, right?

Cleo: Right. We haven't.

How does having Miles in the band change the arrangements of the songs when you're practicing?

Harmony: He's an incredible musician and human and artist.

Cleo: Yeah, he's great. It feels super natural. We'll just play something and kind of explain, like, "Oh, this is the feeling of this song." And Miles just feels it.

I was wondering how letting other people into this really crafted and psychic space that you guys have together affects things.

Cleo: I think we just really keep an open dialogue about the transition, because it's something that every—Harmony, am I talking too much for us right now?

Harmony: No, I think it's been pretty even.

Cleo: I'll just finish this thought, and then do you want to address it?

Harmony: I'll add, sure.

Cleo: I think that the first few practices, we were very transparently trying to navigate a comfortable, equal dynamic between me, Miles, and Harmony, and talking about what it means to all do this together, as one musical entity. When we're all playing music together, it doesn't feel like it's Harmony and me, and then the band. It really feels like a giant collaboration of feeling.

For sure. It feels collaborative, even though you guys are the songwriters.

Cleo: Totally. It's a different outlet. That's what's so cool—there are so many subsections of music. There's a painting, and then there's a sculpture of the feeling, and then there's all kinds of…. Harmony?

Harmony: I think adding people was something to emotionally overcome, because working with the same person all the time is so comfortable. We initially were talking about adding a bunch of people at once, and for me, the idea of that was kind of overwhelming, because I'm so accustomed to just talking to Cleo. We know each other's parts where we can get a little irritated—we know how to say, "Okay, this is what I mean. This is what's going on." Adding multiple people at once felt kind of daunting, because it threatened that communicative pattern.

But I think adding Miles was really, really healthy and helpful. First of all, we love him; he's amazing and so inspiring. And he just gets it and is such an amazing communicator. It was literally seamless to begin to play with him. And I think it began a transition where it's easier to start playing with more people, too. Now we kind of know what the intention is with the person we're adding.

It's kind of like if you guys were in some sort of—well, you *are* in an intimate relationship in a way, because playing music with someone is really intimate. If you were to open up your relationship, it would be really overwhelming. And I'm not even speaking romantically, but I do think there's a parallel with being like, "Okay, cool, so now we're gonna try to fuck or date three other people."

Harmony: Exactly. It's literally like that.

It's all of the same criteria, except you don't have sex involved. I almost think it's more complicated, because sex is an arena [where people] let go of a lot of emotions.

Cleo: Honestly. We talk about this all the time. Love you [to Harmony].

Harmony: Love you [to Cleo].

Just building on the social aspect of playing music—do you feel more nervous playing for your friends, or for a bunch of strangers?

Harmony: I feel more nervous playing for a group of friends, for sure.

Cleo: Friends, absolutely.

Why do you think that is?

Harmony: Because of expectations [people have about] your character, probably. They know you, so you're letting them down if you fuck up.

Cleo: I also admire so many of my friends so much.

You don't think that your friends would be more forgiving, though, than a stranger? I'm sorry, I'm playing devil's advocate.

Cleo: I know you are.

Harmony: I feel like sometimes your friends can be harder on you, because they know your full potential. When you're not representing your full potential, it's disappointing.

Do you guys surround yourselves with friends who give constructive criticism? Friends who will be honest with you when giving you feedback on performances or records?

Harmony: I think yes.

Cleo: I have some friends that are more like, "Oh my God, I love this person—she's doing what she loves, and I love to just watch her do it." And then I have friends that are more invested in art and music, and weigh in more critically.

I think it's important to have both—it can get messy if all your friends are super invested. Have you had a lot of people give you feedback about *Powerplant*?

Cleo: Yes.

Harmony: I've gotten a lot of feedback.

When people give you feedback, do you ever think about changing the product, even if it was already submitted or "finalized"? Or do you just take the feedback into account for the future? Or do you not take it into account at all?

Harmony: I think feedback can be interesting, but I don't take it super to heart. I guess it depends on what it is, and if I see validity in it. I think you should take everything with a grain of salt and determine for yourself how valid it is—or how much of it you actually feel connected to.

Cleo: What I find so interesting is, if we make a song and record it, or if I'm working on a demo, I'm listening to it and thinking, "What should I change?" And then when I show it to somebody else, new things stick out, because I'm aware that the other person is hearing it. For some reason, when I'm sharing the song with someone else—even if they're not saying anything—I think about what I want people to hear, and what I don't.

Does that apply more to the sound or the lyrics?

Cleo: Usually sound. With lyrics, I feel like I can differentiate on my own. I'll be like, "That doesn't feel right." But I guess it's a bit of both. Do you feel that way, Harmony? How is your experience listening to a song that you made different when you're showing it to somebody? Like, is that actually helpful in differentiating what feels more or less right?

Harmony: I guess it just depends on the song, really. For me, each song is different.

I feel like I don't know what else to ask you. Maybe our interview's over… or should we keep going?

Harmony: I think it's done. I think it was great.

Cleo: I think you did a really good job. You nailed it. ≋

PHARMAKON'S NEW RECORD IS A PANIC ATTACK

BY EMILIE FRIEDLANDER

"IT'S THAT MOMENT WHEN YOUR HEART IS BEATING FAST BECAUSE YOU'RE REALIZING HOW SMALL YOU ARE."



Illustration: Leesh Adamerovich

There are many kinds of fear, but few as fathomless as the one that can sneak up on you when you're lying in bed at night, thinking about nothing in particular. Suddenly it dawns on you: you are just a collection of atoms, puttering around on a larger mass of atoms that people call Earth, floating around inside a dark expanse of atoms and dead air that just goes on and on forever. Hopefully—for the sake of a good night's sleep—you're able to blot out the terror that comes from the recognition of your own smallness, but it'll probably completely overpower you the next time Pharmakon, aka Margaret Chardiet, walks up to you at a show and screams in your face.

You don't really need to understand the lyrics to catch her drift, but in the below interview, our medium was words, and the Brooklyn-based power electronics artist had a lot of them when describing the theories of humanity and community underpinning her bracing new album, *Contact*. The one caveat being that, as Margaret reminded me repeatedly during our chat, an interview was unlikely to do her ideas justice: "I really want people to read the freaking lyrics for this record," she said. "I laid them out like really blatantly in the liner notes, because they're the most important thing about it."

AdHoc: What was on your mind when you went in to record the new album?

Margaret Chardiet: I guess what was on my mind was the fact that the project was 10 years old—feeling like I needed to grow and move in a new direction, and thinking about what that was going to be. The last two records—[2013's *Abandon* and 2014's *Bestial Burden*]—were immediate, short-term responses to specific events [in my life], whereas with this one, I had a couple years to think about what I wanted to say and do.

What are some ways you'd say the project has changed over the years?

I think I've found myself focusing more on experimental thinking and philosophical ideas, as opposed to personal ones. I'm still exploring the concepts of duality and human nature, but I think I've allowed myself to get broader, which is a really scary thing to do. If something is very acute and small, it's easier to explain and converse about with other people.

Were there any books you read that inspired the thinking on *Contact*?

Labyrinths, by Jorge Luis Borges. All of the short stories in that book take place in totally different, hypothetical realities, but once you've read the entire collection, you realize that there's this broader thing he's talking about. That kind of structure was important to me when writing this album. I also read a couple of books by Clarice Lispector. There's this one—*The Passion According to G.H.*—where she talks for the entire novel about killing a cockroach, using this very minute event to describe this wildly radical system of thoughts. I was really inspired by that approach, because I feel like that's what I've always been trying to do.

What sort of metaphysical ideas were you processing?

Keeping it short and broad, this record is about man's desire to place himself at the center of the universe—like when humans thought that the sun was orbiting around the Earth. A lot of lyrics came from reading some hyper-conservative, Christian family values newsletter about how the universe was created for us, and how God gave us these gifts. I think that's super toxic thinking—if you were in outer space looking at the Earth, you'd realize that we're just one of several species giving life to Earth, and that Earth in itself is kind of a living system.

When I was younger, and we would take school field trips to the planetarium, I would just have crazy panic attacks thinking about how small and insignificant I was. Watching movies about outer space always freaked me out—it was worse than horror movies. When we consider how small we are in our brief existence on Earth, and also the brief existence of humanity as a whole, and then

we consider how much damage we've done in such a small period of time—I think that a lot of people don't want to think about that.

We want to give meaning to our lives—and that's why we form meaningful relationships and make art and build buildings. But the problem with that instinct is that it leads people to assume that their existence means more than someone else's, or that humanity is somehow more significant than other species of animals and plants. It's selfish, and I think that if people could accept their insignificance, we'd ironically have a better chance of surviving as a species. Because it's that thinking that makes people do terrible things to each other.

Your artist statement for the record includes the sentence, "All people are only human, and humans are only animals." Can you explain that thought?

If you imagine an animal, and its liver is failing and it's rotting away from the inside, but it still has beautiful fur and its teeth are still working and its eyes are still working—that's kind of how I see us as a species. Honestly, I don't think that's a nihilistic idea at all. I think it's a really hippie idea, because if humans were able to accept their place in the universe—to accept their own mortality—the things that make us destroy the world around us and each other would start to seem so unimportant. I think it would put things in context in a way where people might actually be able to enjoy life.

The statement made me think about how the desire to dominate is itself an animal impulse.

Exactly. And my point in making that statement is that these instincts [that] we think are so special to us, that we think give us this control, actually exist across all animal species. We think that technology is unique to humans—that our creation of technology is what makes us superior—where in reality, a lot of species have different technologies that they use.

I heard that you were thinking a lot about trance states while recording this album. What drew you to that subject?

I think part of it is the idea that we are this sentience—this mind—trapped inside of this body. So that made me wonder, "Well, what are some examples of the mind being able to transcend and escape the body?" And for me, oftentimes, performing live felt like that.

I'd always felt that there was this special thing that happened in a live setting—this exchange of energy between audience and performer—that I wasn't getting from putting out records. Still, I'm a firm believer that if you put intention into something, people will understand it. When I play shows, people can't understand what I'm saying half the time, because I'm screaming the lyrics. But then they'll come up to me after the show and talk to me about it, and they're very perceptive—they know what I was talking about. There's this exchange of empathies that happens; you're exchanging these ideas without using language.

The record is not about trance states, but I decided to study trance states in order to understand how to put that intention into the composition of the record. A lot of the sounds I use in Pharmakon are loops, so I asked myself, "Okay, why are you always doing this?" That got me thinking about the power of repetition and the state of mind it puts you in. Then it became, "Okay, each side of the record is gonna be composed after the four states of trance." So there's loops within the songs, there's loops of the loops, and then each side is going through the same arc, so that the entire record—in itself—is a loop.

Walk me through how the four stages of the trance—preparation, onset, climax, and resolution—play out on the record.

So there's six songs on it, and the first song on the a-side and the first song on the b-side—they focus on when you're still sort of stuck, when you're still in your body, you're preparing. And then onset is when the realization becomes physical—this moment where you're leaving your normal state. And then climax and resolution both happen within one song. On the b-side, there's these three loud hits at the end, and that's like you snapping back into yourself. And then if you start the record over, you're back in that static state, and it happens again. The idea was that you would be stuck in this cycle of renewing it.

Do these trance states result in a kind of realization?

The first song on the b-side is "Sleepwalking Form," which is about this static state where most of us exist 99% of our lives, where we find these ways to keep ourselves in this sort of continuing concussion where we can be comfortable and happy.

And then there's the onset, where you feel this realization creeping up on you. The lyrics on the b-side are all about this concept of the insignificance of humankind. It's that moment when you're sitting in the planetarium and your heart is beating fast because you're realizing how small you are. When I say "trance state," I'm not talking about a religious experience. I'm talking about the moment when you viscerally feel the reality of the human condition.

How would you say this record compares to your last one, mood-wise?

Bestial Burden was all about how your mind is stuck inside the body, and I wanted it to feel very close. It feels like you're in a small space, like there's something happening right in front of you. This record, if we did it right, will bring people into a space. That's part of this idea of, how do you have this exchange of energy? How do you recreate that feeling that you have live on a record? I wanted to put you into this new environment, [but also for my voice] to become the room around you. I wanted it to be bigger, but also to take a step back.

Years ago, you told me that you'd get really nervous in the lead-up to a performance, and that all that energy would come pouring out once you started playing. Has the anxiety lessened at all with time?

No. I haven't been playing live as much, and now I'm in this weird in-between state where I've poured all this energy into this thing, but no one's really heard it yet. I think it takes a lot more from me now to be like, "That was a good show." My expectations are super high—I'm way more critical than I've ever been of myself and of my live sets. I want to say that it gets better with time, but I think it's maybe getting worse.

Still, that emotional catharsis is part of what makes your live set so engaging. Would you say that you need other people around you to access that state?

This album was recorded in a real recording studio, where I did the vocals in a booth, completely by myself. Live, there's a huge force of energy that comes from a bunch of people in a room standing around, all waiting for the same thing to happen. Everyone is setting this crazy intention, and it creates this hyperbolic feeling. But when you're alone in the booth, with every repetition, it's like another body in the room. If you're putting [something] into the room over and over again, eventually you hit that one where you feel like it's coming back to you.

[When I was recording the last song for *Bestial Burden*,] I ended up packing out the room with five or six people. No one could really move; I was rolling all over them and stuff. I was thinking about doing that for all of the vocals on this record, but this was such a different experience recording start-to-finish. Because I wanted it to be this bigger space that people entered into, the vocals needed to exist in a room, too. Not even conceptually—just like, physically, sonically.

Do you have to lunge around the space, like you do live?

Traditionally, if you're recording vocals, you're supposed to have a microphone stationary set-up with a windscreen, and you're standing and you're projecting. But for the kind of vocals I do, it doesn't really work. I have to retch my body to get the sounds out; I have to be able to control how far my mouth is from the mic at different times. It's almost like that's an instrument in and of itself—using the mic in different ways.

When we were recording this record, I made Ben [Greenberg] and Kyle [Keays-Hagerman] turn off any air and turn on the heat, too. I'd do two takes, and by the end, I'd be just sweating buckets and exhausted. A lot of the sound of my voice for this project is it failing, being pushed to its limit.

What is the story behind the album artwork?

The cover is me giving a physical form to the idea of escaping physical form. When I was looking into trance, I ended up collecting a bunch of images of this thing called "the laying of the hands," which is when people are miraculously healed from their wheelchair and get up and start walking around. There are all of these images of people in these trance states, and they always have this glisten to them—this kind of ectoplasm made of perspiration and tears and snot. I wanted [to use that viscous substance to convey] this connection between the fingers and the body, so that you could physically see the transference of energy. It's supposed to feel overwhelming, because it's that moment when you're not in your sleepwalking form anymore. It's the moment of onset. The moment of contact.

UPCOMING ADHOC SHOWS

April 2	Selector Dub Narcotic, This Saxophone Kills Fascists @ Babycastles
April 5	Xylouris White, White Magic @ The Park Church Co-Op
April 6	Half Waif, Zula, Yohuna, Emily Yacina @ The Silent Barn
April 6	Show Me The Body (*Corpus 1* Mixtape Release) @ Secret Location
April 6	Pile @ Baby's All Right / Sunnyvale (2 shows)
April 6	Xiu Xiu, Dreamcrusher, Gold Dime @ Brooklyn Bazaar
April 6	Inga Copeland, Sadaf, Blursome @ Knitting Factory
April 7	Diet Cig @ Baby's All Right (2 shows)
April 7	Vundabar, Horse Jumper of Love, Tall Friend @ The Silent Barn
April 8	Peter Silberman (The Antlers), Tim Mislock @ The Park Church Co-Op
April 8	Oathbreaker, Sanhet, Jaye Jayle @ The Studio at Webster Hall
April 8	Las Rosas, Saint Pé, Roya, Breanna Barbara @ Baby's All Right
April 8	James Pants, Lofty305, Lil Jabba, DJ Thanksgiving Brown @ Sunnyvale
April 11	Princess Nokia, UNiiQU3 @ Brooklyn Bazaar
April 12	Swet Shop Boys, Jubilee x Dre Skull (Mixpak B2B), Donmonique, Anik Khan @ Webster Hall
April 13	Entrance, Ensalmo, HIGHLIFE, Permanent Waves @ Alphaville
April 13	Kane West, Wharfwhit, Bruce Smear, Honnda @ Sunnyvale
April 14	Pharmakon, Coteries, New Castrati @ Brooklyn Bazaar
April 15	Varsity, Fruit & Flowers, Petite League @ Baby's All Right
April 15	070Shake @ Webster Hall
April 16	Lithics, Pucker Up, Bodega, Giggly Boys @ Alphaville
April 20	Helltrap Nightmare: The Hags Return @ The Silent Barn
April 20	The Coathangers, Snail Mail, SIGNAL @ Sunnyvale
April 21	The Coathangers, Residuels, Daisy Glaze @ Baby's All Right
April 22	Wolf Eyes (Record Release), Eartheater, Twig Harper @ Brooklyn Bazaar
April 22	Vatican Shadow (2-hr Hybrid DJ set), Entro Senestre, Cienfuegos @ Saint Vitus Bar
April 23	Tonstartssbandht @ Park Church Co-op
April 27	HAUX, Dizzy, Aisha Badru @ Baby's All Right
April 27	Sam Coffey & The Iron Lungs, Mikey Erg, The Othermen, The Lame-Os @ Alphaville
April 27	Screaming Females, Future Punx @ Brooklyn Bazaar
April 28	Laser Background, Operator Music Band, Norwegian Arms, Railings @ Trans-Pecos
April 28	Joakim, Starchild & The New Romantics @ Knitting Factory
April 29	White Lung, Pop. 1280, Verdigrls @ The Studio at Webster Hall
May 3	The Revolution @ Webster Hall
May 4	Emo Nite LA w/ Special Guests @ Webster Hall
May 5	Omni, Honduras, Patio @ Our Wicked Lady
May 5	Beanie Sigel, Manhattan Mal, Young Ros, Tim Wicked @ Knitting Factory
May 5	Crushed (Record Release) w/ Sick Feeling, Neaux @ Sunnyvale
May 5	Ava Luna, Sammus, Mallrat @ The Silent Barn
May 6	Vagabon, Nnamdi Ogbonnaya, So Much Light @ Brooklyn Bazaar
May 6	How Sad, Salt Cathedral @ Sunnyvale
May 7	Mega Bog, Tasseomancy @ Union Pool
May 9	Chastity @ Sunnyvale
May 9	Frank Carter & The Rattlesnakes, Dinosaur Pile-Up, Royal Republic @ The Studio at Webster Hall
May 9	Radkey @ Knitting Factory
May 10	Savoy Motel, Lionlimb @ Baby's All Right
May 11	Tall Heights, Henry Jamison @ Baby's All Right
May 13	Alex Napping (Record Release), Peaer, gobbinjr, Long Neck @ Sunnyvale
May 14	Tall Juan (Record Release), Wild Yaks, Ben Katzman's Degreaser @ Baby's All Right
May 17	Sir Richard Bishop, Robert Millis @ The Park Church Co-Op
May 18	(Sandy) Alex G @ The Park Church Co-Op
May 18	Rex Orange County @ Sunnyvale
May 19	Odwalla1221, Chicklette, Halfpet @ Alphaville
May 20	Prawn, Mumblr, Wild Pink, Hard Pass @ Brooklyn Bazaar
May 20	Mumdance, Mr. Mitch, Shy Eyez @ Sunnyvale
May 20	Adult Mom w/ B.B. Baby Grill @ The Silent Barn
May 20	Silent Servant, Not Waving, Pye Corner Audio, Via App @ Brooklyn Bazaar
May 24	Pixies @ Webster Hall
May 24	Conan, North, False Gods @ Knitting Factory
May 25	The Walters, Palmas @ Knitting Factory
May 27	Elf Power, Sunwatchers @ Baby's All Right
May 27	Lil Debbie, Thirsty 4 Pop @ Sunnyvale
May 31	Pet Symmetry, Ratboys @ Baby's All Right
June 3	Chocolat, Bueno @ Baby's All Right
June 8	She Devils @ Union Pool
June 4	The Orbiting Music Circus feat. The Music Tapes @ Brooklyn Bazaar
June 8	Aldous Harding @ The Park Church Co-op
June 8	Pelada, CL, Ciarra Black @ Sunnyvale
June 8	Elysia Crampton, Moor Mother, Total Freedom @ Good Room
June 9	Mirah, TubaFresh @ Baby's All Right
June 9	Girlpool, IAN Sweet, Lexie @ Warsaw
June 13	Jessica Hernandez & the Deltas @ Baby's All Right
June 14	Man Forever (Record Release) @ Theater at Brooklyn Music School
June 15	Sarah Shook & The Disarmers @ Union Pool
June 17	Orchin, Hellrazor, Model/Actriz, Maneka @ Alphaville
June 21	PWR BTTM, Tancred, Fits @ Webster Hall
June 24	Julie Byrne @ The Park Church Co-op
July 11	Stolen Jars, Fraternal Twin, Thelma, The Poppies @ The Silent Barn
July 27	Mark McGuire, Ancient Ocean @ The Park Church Co-op